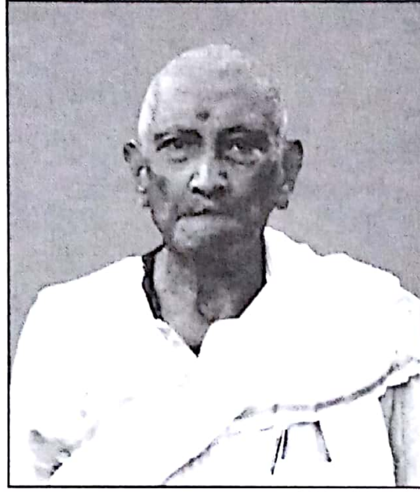
साहित्य अकादेमी महत्तर सदस्यता

SAHITYA AKADEMI FELLOWSHIP



PANDIT CHANDRANATH MISHRA 'AMAR'
पंडित चंद्रनाथ मिश्र 'अमर'



चन्द्रनाथमिश्रः 'अमर'
मैथिलीभाषायां विख्यातलेखकः
विद्वांश्च
साहित्य - अकादेमी - संस्थायाः
महत्तरसदस्यतया वृतः इति प्रमाणीकरोति



CHANDRANATH MISHRA 'AMAR'
ELECTED FELLOW OF
SAHITYA AKADEMI
FOR HIS EMINENCE AS
MAITHILI WRITER AND SCHOLAR

साहित्य - अकादेमी - अध्यक्ष: २०११

PRESIDENT SAHITYA AKADEMI 2011

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पंडित चंद्रनाथ मिश्र 'अमर'
PANDIT CHANDRANATH MISHRA 'AMAR'

पंडित चंद्रनाथ मिश्र 'अमर', जिन्हें साहित्य अकादेमी अपना सर्वोच्च सम्मान महत्तर सदस्यता प्रदान कर रही है, आधुनिक मैथिली के पुरोधा साहित्यकार हैं।

पंडित चंद्रनाथ मिश्र 'अमर' ने कविता, उपन्यास, समालोचना, नाटक तथा कई अन्य विधाओं को नया रूप देकर अपना अप्रतिम योगदान किया है। 'अमर' जी ने एक क्रियाशील युग, जीवन तथा समाज — प्रत्येक को एक गहन दृष्टि से सुस्पष्ट किया है, जिससे आपके काव्य की अंतर्दृष्टि, संवेदनशीलता, दार्शनिक सोच, मानवीय संवेदनाओं का स्पंदन तथा एक उत्कृष्ट काव्य शिल्प की गहनता परिलक्षित होती है। छह दशकों से अधिक समय से एक कवि, नाटककार, उपन्यासकार तथा समालोचक के रूप में सक्रिय रहकर आपने साहित्य जगत में एक विशिष्ट स्थान बनाया है।

यद्यपि आपकी उपलब्धियों एवं योगदान पर अनेक पुस्तकें तथा शोधआलेख प्रकाशित हैं तथा आपको लेखन हेतु कई पुरस्कार एवं स्मृति चिह्न प्रदान किए गए हैं तथापि आप स्वयं को साहित्य का अब भी विद्यार्थी ही समझते हैं।

पंडित चंद्रनाथ मिश्र 'अमर' का जन्म 2 मई 1925 को बिहार के मधुबनी ज़िले के ग्राम खोजपुर में, पंडित मुक्तिनाथ मिश्र के यहाँ एक ब्राह्मण परिवार में हुआ। आप चार वर्ष की आयु तक हठी और कुशाग्रबुद्धि के थे, उनके विद्वान पिता को अपने पुत्र की पढ़ने-लिखने में रुचि न होने के कारण गहरी चिन्ता हुई। आपकी माता जी आपको प्यार से *बतहू* (मनमौजी) बुलाया करती थीं। तब आपके पिता जी ने आपको शिक्षा ग्रहण करने के लिए नरही भेजने का निर्णय लिया, किन्तु 'अमर' केवल चार दिन बाद ही पैदल चलकर खोजपुर वापस आ गए। उन्हें ज़बरन नरही भेजा गया और इस बार उन्होंने यह बात दिल पर ले ली और वे तीन वर्षों तक खोजपुर वापस नहीं लौटे।

यह 'अमर' के लिए एक निर्णायक मोड़ सिद्ध हुआ, जिसने उसे एक कुशाग्र बालक बनाया। आपका विद्यार्थी जीवन कभी भी सामान्य नहीं रहा, क्योंकि अध्ययन के दौरान आप बार-बार बीमार पड़ते रहे तथा घरेलू त्रासदियों से भी त्रस्त रहे। किन्तु आपने अपनी शिक्षा पूर्ण की तथा व्याकरण में आचार्य (1945) एवं साहित्य में शास्त्री की उपाधियाँ प्राप्त कीं। कुछ वर्षों तक आप बेरोज़गार रहे तथा एक विद्यालय से दूसरे विद्यालयों में तदर्थ नियुक्तियों पर रहे। आपने अपने सिद्धांतों एवं उद्देश्यों (जो आपको सर्वप्रिय

Pandit Chandranath Mishra 'Amar' on whom Sahitya Akademi is conferring its Fellowship today is an outstanding poet, playwright, novelist and critic in Maithili language whose stellar contributions have distinguished him as a major writer in Maithili.

Pandit Chandranath Mishra 'Amar' was born in 1925 in Khojpur village of Madhubani district, Bihar. 'Amar', who was dumb till four years of age, was a cause of concern for his father, the reputed scholar Pandit Muktinath Mishra and his devoted mother Daijee Devi. Muktinath Mishra was especialy concerned about his son's deep distaste for learning, and decided to send him to the town of Narhi for education. But 'Amar' was not to be tamed so easily and he returned to Khojpur by foot four days later. He was forcefully sent to Narhi again, and this time he took to studies seriously and did not return to his native place for the next three years.

It was a turning point in the life of 'Amar,' and this boy who couldn't speak for the first four years of his life, began to show all the signs of the master of erudition and eloquence he was to become. But life was not easy for young 'Amar': his studies got interrupted due to frequent illness, difficult circumstances and family tragedies. But he completed his education in flying colours and passed the Acharya degree in grammar and Shastri degree in literature with distinction. For the next couple of years he frequently found himself unemployed as he moved from one school to another as a teacher. His search finally ended in 1947, the year of India's Independence, when he joined M.L. Academy School at Darbhanga which he served till his retirement in 1983, leaving an indelible imprint as a model teacher and a strict disciplinarian.

Even if his formative years were full of domestic and employment-related hassles they were not

थे) की ख़ातिर समझौता न करते हुए मुकुंदी चौधुरी हाई स्कूल से त्याग-पत्र दे दिया। अंततः 1947 में आपने एम.एल.एकेडमी स्कूल, दरभंगा में शिक्षक के रूप में कार्य करना आरंभ किया तथा आप वहाँ से 1983 में सेवानिवृत्त हुए। वहाँ पर आपने एक कठोर अनुशासनिक शिक्षक के रूप में अपनी छाप छोड़ी तथा गुरु-शिष्य परंपरा का निर्वहन किया।

आपके प्रारंभिक वर्ष घरेलू एवं रोज़गार की समस्याओं से भरे हुए थे, फिर भी समस्याएँ आपको आगे बढ़ने से नहीं रोक सकीं। जब आप 21 वर्ष के थे, तब आपका प्रथम कविता-संग्रह *गुदगुदी* (1946) प्रकाशित हुआ। यह संग्रह अपने परिहास के चलते बहुत लोकप्रिय हुआ। आप शीघ्र ही घर-घर में लोकप्रिय हो गए तथा कवि गोष्ठियों से आपको बहुत ख्याति प्राप्त हुई। जब परिहास संतृप्त हुआ, तब उसने एक गहन व्यंग्य को जन्म दिया जो *स्वदेश* में प्रकाशित आपकी *युगचक्र* (1952) की कविताओं में परिलक्षित होता है। आपका नाम शीघ्र ही विशिष्ट व्यंग्यकारों जैसे- सीताराम झा और हरिमोहन झा के साथ गिना जाने लगा। लेकिन आपने स्वयं को एक व्यंग्यकार तक ही सीमित नहीं रखा। आपने प्रकृति की सुंदरता, मानवीय समझ एवं संवेदनाओं को भी अपनी रचनाओं में खूबसूरती से उकेरा जो आपके लोकप्रिय कविता-संग्रहों जैसे—*ऋतुप्रिया* (1963), *उनटा पाल* (1972), *आशा-दिशा* (1975) में स्पष्ट दिखाई देते हैं। *ठाही-पठाही* मनुष्य, पर्यावरण तथा समाज के प्रति आपकी गहरी सोच को दर्शाता है। आपकी कविताएँ गीतात्मक हैं जिनका हृदय पर एक गहरा प्रभाव पड़ता है। डॉ. रामदेव झा द्वारा लिखित 'ए पैरागॉन ऑफ़ प्रिज़र्वेंस बॉयोग्रॉफ़ी ऑफ़ अमर जी' में 'अमर' के कवि बनने, मैथिली साहित्य के आदर्श होने तथा उनके जीवन के अनजाने तथ्यों को जानने का विस्तार से वर्णन मिलता है। एक बार राज दरभंगा के पंडित, पंडित बलदेव मिश्र (अमर के दूर के रिश्ते के भाई) ने *मिथिला मिहिर* (राजपरिवार द्वारा चलाई जा रही पत्रिका) के संपादक सुरेन्द्र झा 'सुमन' को युवा कवि अमर की कविता छापने से मना किया। राजपंडित की बात से अनजान अमर ने अपनी कविता सुमन जी को दे दी, जिसे सुमन जी ने नहीं छापा। इस बात से अमर बहुत आहत हुए तथा उन्होंने अपनी वह कविता बाल-पत्रिका *बलाका* में प्रकाशित करवा ली तथा उस पत्रिका का अंक लेकर सीधे सुमन जी के पास पहुँच गए। सुमन जी ने उनकी अगली कविता प्रकाशित करने का निर्णय लेते हुए राजपंडित के प्रश्न का उत्तर देते हुए कहा कि 'अमर' की प्रतिभा के आवेग को नहीं रोका जा सकता। सुमन जी जीवन भर 'अमर' को लेखन की अन्य विधाओं में लिखने के लिए प्रोत्साहित करते रहे।

आप द्वारा लिखित उपन्यास, कहानी, समालोचना, एकांकी, संस्मरण, अनुवाद, निबंध, इतिहास आदि हैं— *वीर कन्या* (1950), *बिदागरी* (1963), *जलसमाधि* (1972), *ज़ीरो पॉवर* (2006), *दहीक खुइछा* (2007), *एम.एम.मुरलीधर झा* (1980), *काशीकांत मिश्र 'मधुप'* (1994), *दीनानाथ पाठक बंधु* (1999), *समाधान* (1955), *खजवा टोपी* (2005), *कन्यादान फिल्मक नेपथ्य कथा* (2003), *अतीत मंथन* (आत्मकथा), *परशुरामक बीछल बेरायल कथा* (1995), *बंकिमचंद्र चटर्जी, विद्यापति सूक्ति तरंगिनी, मैथिली आंदोलन : एक सर्वेक्षण* (1968), *मैथिली पत्रकारिताक इतिहास* (1981), *मैथिली साहित्य परिषदक इतिहास, मैथिली महासभाक इतिहास*।

formidable enough to stop him from rising into prominence. He was barely twenty one when his first poetry collection *Gudgudi* (1946) was published and turned out to be a huge success for its punching humour. He soon became a household name and began to read his poems at numerous poetry meets. His humour mellowed and led to some serious satirical poems like 'Yugchakra' which was greatly acclaimed when it was published in the daily *Swadesh*. Though he immediately joined the prestigious league of satirists like Sitaram Jha and Hari Mohan Jha he did not stereotype himself. His other popular poetry collections, *Ritupriya* (1963), *Unta Pal* (1972), *Asha-Disha* (1975) and *Thahi-Pathahi* dealt with the beauty of nature, the mystery of human sensibility and exhibited the sympathetic understanding and deeply felt emotions of a man closely interacting with his milieu and society. And the rhythmic and musical nature of his poems went a long way in popularising his poems among the masses. 'Amar' is also the author of the acclaimed novels *Veer Kanya* (1950) and *Bidagari* (1963); the popular short fiction collections *Jalsamadhi* (1972); *Zero Power* (2006) and *Dahik Khueichaa* (2007) and the one-act plays *Samadhaan* (1955) and *Khajwaa Topee* (2005). He has also authored the essay collection *Maithili Andolan: Ek Sarvekshan* (1968), the memoir *Kanyadan Filmak Nepathya Katha* (2003) and the autobiography *Ateet Manthan* (2010). He has also written a book each on the history of Maithili literature, Maithili jounalism and Maithili Mahasabha besides editing numerous short story and poetry anthologies and books on theatre and folklore. His translated works include Vidyapati's *Neeti Tarangini*, monographs on Bankimchandra Chatterjee and Harinarayan Aapte and *Parashuramak Beechal Beryaal Kathaa*. He has also served as the editor of numerous periodicals including *Swadesh*, *Janak*, *Nirmaan* and *Vaidehee*.

'Amar' is the recipient of numerous awards including Harinandan Singh Memorial Trust Award (1963), Kaviratnam Award (1969), Sahitya Akademi Award (1983), Lt. Ramanath Jha Memorial Award (1990), Sri Triloknath Jayakant Devi Maithili Sahitya Memorial Award (1990), Sahitya Akademi Translation Award (1998), Bihar Government's Vidyapati Award (1998-99) and the Lifetime Achievement Award (2010) by the All India Maithili Mahasabha. He has also been honoured by numerous organizations including Chetna Samiti (1984), Sanskar Bharati (1994), Sahitya Parishad, Madhubani, Mithila Sanskritik Sangam, Vidyapati Samiti (1999) and KSD Sanskrit University.

From being a classicist in literature to being a campaigner for the cause of Maithili, 'Amar' has taken

ये कृतियाँ आपकी साहित्यिक प्रतिभा को बहुरूपदर्शक के रूप में दर्शाती हैं।

आपको हरिनंदन सिंह मेमोरियल ट्रस्ट पुरस्कार (1963), कविरत्नम पुरस्कार (1969), साहित्य अकादेमी पुरस्कार (1983), (स्व.) रमानाथ झा स्मारक सम्मान (1990), श्री त्रिलोकनाथ जयकांत देवी मैथिली सम्मान (1996), साहित्य अकादेमी अनुवाद पुरस्कार (1998), बिहार सरकार द्वारा विद्यापति सम्मान (1998-99) तथा अखिल भारतीय मैथिली महासभा द्वारा आजीवन साहित्य सेवा सम्मान (2010) से विभूषित किया गया।

मैथिली साहित्य में सराहनीय योगदान और विद्वत्तापूर्ण कार्य के लिए पंडित चंद्रनाथ मिश्र 'अमर' को अपना सर्वोच्च सम्मान महत्तर सदस्यता प्रदान करते हुए साहित्य अकादेमी स्वयं को गौरवान्वित महसूस कर रही है।

on numerous roles and has seriously explored the storehouse of tradition at a time when rapid industrialisation and globalization have brought disillusionment. Bringing the depth of insight, sensitivity and the deliberate craft of the master, 'Amar' has articulated the stirrings of an age, a life and a society with profundity and vision. Writing over a period spanning more than six decades he has made his mark as a writer par excellence. Today he stands at a juncture where the past, present and future of Maithili literature converge as he continues his journey of expanding the frontiers of literature. Sahitya Akademi feels proud to confer its highest honour of Fellowship to this doyen who stands tall as the highest pillar of modern Maithili literature.

साहित्य अकादेमी महत्तर सदस्यता स्वीकृति वक्तव्य
श्रीचन्द्रनाथ मिश्र 'अमर'

अपनी उपलब्धि के संबंध में मैं कुछ कहूँ, हम लोगों का संस्कार स्वीकार नहीं करता है, परन्तु आपके पत्र में ऐसा निर्दिष्ट किया गया है, तो कुछ कहना ही पड़ेगा।

पहली बात : क्षण और कण के सदुपयोग को मैंने अपने जीवन दर्शन का अंग बना लिया।

दूसरी बात : स्वाध्याय, स्वावलम्बन, स्वच्छता को आदर्श माना।

तीसरी बात : मातृभाषा मैथिली के चतुर्मुखी विकास को अपना लक्ष्य निर्धारित किया। इस लक्ष्य की पूर्ति के लिए कई उच्च पद और अधिक वेतन के प्रलोभनों को ठुकरा कर अल्प वेतन पर ही सन्तोष करते हुए शिक्षा के उस द्वार पर एक ही जगह पर आजीवन जमा रहा, जहाँ से विश्वविद्यालयों में मैथिली पढ़ने वाले छात्रों की फौज खड़ी हो सके। पूर्ण आत्मविश्वास के साथ कह सकता हूँ कि उसमें ब सफलता प्राप्त हुई। आगे चलकर शिक्षा के क्षेत्र में विभिन्न विश्वविद्यालयों में मेरे छात्र मैथिली विभागाध्यक्ष, प्राचार्य, उपाचार्य आदि पद को समलंकृत करते हुए सेवानिवृत्त हुए। उदाहरण के लिए डॉ. श्रीइन्द्रकांत झा, पटना विश्वविद्यालय, डॉ. श्रीप्रेमशंकर सिंह, भागलपुर विश्वविद्यालय, डॉ. श्रीरामदेव झा, मिथिला विश्वविद्यालय आदि।
कई छात्र साहित्य क्षेत्र में कीर्तिमान स्थापित करते हुए साहित्य अकादेमी द्वारा मौलिक और अनुवाद पुरस्कार से पुरस्कृत हुए। उदाहरणार्थ प्रभास कुमार चौधरी, डॉ. श्री रामदेव झा, श्रीरमानन्द रेणु, डॉ. श्रीयोगानन्द झा, डॉ. श्रीराजानन्द झा आदि।

चौथी बात : मैथिली साहित्य के इतिहास में कई भ्रान्तियाँ फैली थीं, पत्रकारिता के इतिहास में उन भ्रान्तियों का निराकरण किया।

पाँचवीं बात : मैथिली के भाषात्व को लेकर हिन्दी–मैथिली के विद्वानों में पूर्ण सौमनस्य हीं था। विद्यापति गोष्ठी के माध्यम से इन लोगों में सामंजस्य और समरसता लाने का प्रयास किया, जिसमें सफलता मिली। जीवन की सांध्यवेला में साहित्य अकादेमी ने मेरी श्रम–साधना का मूल्यांकन किया, इससे पूर्णतः आत्मसंतुष्ट हूँ इतना कह सकता हूँ।

Acceptance speech of Pandit Chandranath Mishra 'Amar' recipient of Fellowship Award of the Sahitya Akademi

I am in fix. I don't know what to say. I am wonderstruck. I don't know whether I deserve the honour that the Sahitya Akademi has conferred upon me — and can I carry the weight of that honour.

When I look back and introspect, I don't find having added anything significant in Maithili literature. Thus, the selection of my name must be a sheer cause of amazement.

I don't believe in destiny — the world is the place of action; I have attached utmost importance to it. "I don't qualify for this honour." Accepting my stature is not so tall; I told this to one of my senior fellows who had rang me over telephone to congratulate me after the announcement of the fellowship was made. "It is destiny," he answered. 'Destiny,' the very word kept my mind haunting and goading, for a long. While musing I surveyed upon my life.

Polity makers have ruled: "Bhagyam Falati Sarvatra Na Vidya Na Cha Paurusam." These wise men must not have been fool to tell so. I remember what sage Vyash has said in Anusashan Parva of the epic Mahabharta.
"Yatha Bijam Bina Chetra-Muptam Bhavati Nisfalam, Tatha Purushkaren Bina Daivam Na Sidhyati. (As tilled and ploughed field turns barren if not sowed. So is the destiny doesn't help one who doesn't help himself.)"

Whom and which one to believe? Should I believe the words of wise men; or, what Vyash has said? The very question has landed me into dilemma. Nevertheless, I have tried to present before the society the X-Ray report of my life and activities through my autobiography 'Ateeta Manthan' (Churning of the Past) which turned into pulp during the beginning of this year. Even after, I seek permission from the people and society to brazenly quote and unquote few of my achievements. It is because even literature has become the domain of petty politics. Even in literature the question of 'commitment' is being raised. Politics places no bar on self-praise. I wish to quote one stanza of the poem that I had composed some sixty years ago.

"Apan Prasansha Apne Mooh Sa, Dwar Dwar Par kayne Ghurathi.
Jakar Jehan Chhai Chaali Takar Sang, Tukdum Tukdum Purathi.
Baisal Baguli Ker Taka Ke Panchak Ayi Pachash Karai Chatthi.
Chakrak Gati Nirmannak Yug Me Untey Terah Chaas Karai Chatthi."

On this occasion, it is quite unbecoming to raise unpleasant and bitter issues of the past, but under circumstance I feel to make few references. When I was elected to

represent Maithili in Sahitya Akademi, some writers sent signed memorandum to the Akademi against me. Nevertheless, it is another story that it failed to make any impact. Society has already been presented with the report card of 'development or deterioration' that Maithili received during five years of my tenure. And in doing so I never claimed to be experienced and apt. This year too I heard some murmuring and felt explanation quite necessary. Seeking apology for impudence-I wish to proceed further.

When I had started pursuing education, I remember; the tendency of short-cut study through note book and gloss had crept-in even in Sanskrit. I too followed this and passed the examinations from Prathama to Acharya. Probably, I had born with innate poetic quality. Unlike Acharya Surendrajha Suman, lord of satirical writing Harimohan Jha and Viswakavi Ravindranath Tagore I had not inherited literature and literary penchant in legacy. My father; a teacher — mostly remained involved in teaching and worshiping of Lord Shiva and Goddess Chandi (Durga.) I never heard him crooning or chanting any sloka (religious verse.) His sole interest was to listen to devotional songs dedicated to the Lord Shiva. He had the opportunity to get the blessings of Kaviswar Chanda Jha; doyen of modern Maithili literature. During evening prayer of Lord Shiva; my father used to ask me to sing the songs of Chanda Jha from the book 'Chandra Padawali' which was edited by Raj Pandit of Raj Darbhanga; Pandit Baldeo Mishra; one copy to which he had presented to my father. Seeds of creativity were well within ready for right atmosphere and exposure to germinate; probably due to the similarity of my name (Chandranath) with Chanda Jha and the recitation of the verses of that book. But hindrances soon erupted ready to nip fresh sprout and leaves that had yet to come out.

Nevertheless, I am referred one among disciplinarians, but during my young days I had grossly violated discipline to fight those hindrances. By the grace of Goddess Saraswati; that revolt remained the viaticum of the future course of my life. The very trade of poetry writing I was ordered to remain detached from; has brought me to such an extent today. Dropping the main discourse for a while here I want to say to the people that modern parents impose their wishes while educating their children. Greed for wealth misguides such parents which is not good for children. Children should be promoted to pursue the object of their interest which will rapidly push them on to the success.

I encountered several occasions when my name topped the list without my being aware of it. For example, my first poem was published in Mithila Mihir in 1941 when I was sixteen. In 1946 my poetry collection Gudgudi was published; I was given 200 copies of the book. The poet's meet was organised during the conclave of Maithil Mahasabha at Rajnagar, Madhubani. It was my sheer fortune that both the brothers of the ruling clan of Raj Darbhanga were present during the occasion. Mainly lawyers were the active members of the Sabha. I along with ten other friends was also present during the conclave along with copies of my published poetry collection. I also got the chance for poem recitation. I recited the poem 'Okil' (lawyer) for the audience.

Okil Haath Mokil Bina
Kokilak Sang chhi Kuki Rahal
Chatak Bani Swati Boond Taka Par
Dhyan Gari Chhi Jhuki Rahal.

Soon after, a senior lawyer purchased the first copy of the book, and it turned to be the best seller as the remaining copies of the book that I had brought with me, were sold in no time. When my father saw the book, he shuffled the pages and took a glance at a poem entitled Adhyapak.

"Hum Ai-Un Rillik Ratal Jakhan
Kappar Daridra Satal Jakhan
Dus Barkh Parishram Kaila Par
Dus Taka Bhetai E Fal Papak
Hum Adhyapak."

"I gave you the name Chandranath. You have deserved the name." My father had told me. It should be noted that Chanda Jha was also named as Chandranath Jha.
At High School level besides headmaster there has been the post of one head Pandit while rest are designated as assistant teacher. After Maithili was introduced as optional subject by the Patna University its teaching started at couple of schools and colleges. It should be noted that during Pre-British era examinations at school and college level were conducted by the university. Radhanandan Jha was one of the vocal students of M.L. Academy who launched campaign for the teaching of Maithili as a subject in this school. I was appointed as the teacher for the very purpose: head Pundit remained quite busy and had no time to spare. Bihar School Examination Board had published subject wise directory of the teachers during the chairmanship of Laxmikant Mishra. Interestingly my name was on the top of that directory.

Film is a potential medium of the development and expansion of language. Maithili speaking people too aspired for film in their language. Hence, Kanyadan was filmed as the first Maithili film. None of the artists who played role in the film were Maithili speaking. A person was required to help them in dialogue delivery in Maithili. Harimohan Jha was in Patna at that time while I was at Darbhanga. Nevertheless, Gopeshji (Gopalji Jha Gopesh) often made himself available for the same but Harimohan Jha for the job to teach Maithili to the characters of the film. On his request I temporarily gave-up my teaching assignment and went to Bombay, the Mumbai of today, to train teach and train film artists Maithili. Circumstance had scripted something different for me: I had to act in the film. For the development of my mother tongue Maithili I did that too, first among the Maithils who played a pivotal role on the silver screen. I have presented an elaborate description of this in my memoir 'Kanyadan Filmak Nepathya Katha.'

By the time I attended maturity a sustained movement was going on to secure an independent status for Maithili. In a battle, though, commander commands and coordinate the strategy but the battle is actually fought by the soldiers. Maithili had fewer soldiers and there was a dire need of recruits who could fight as soldiers for the cause of Maithili. I was the son of a teacher and had been earning my bred and butter as a teacher. And, there was an immense scope to consolidate and collect soldiers for this purpose. I stayed on, on this front. I was the deputy of Maithili Sahitya Parisad. During holidays, those days; I used to visit villages dotted on the urban flanks on bicycle along with 'circular of appeal' of the Parishad. Meeting parents, informing them about the necessity of the development of mother language I obtained their signature to support the cause to present it before the principle of the school. The format of the circular can be seen my book Maithili 'Andolan Ek Sarvekshan.' With air of confidence around, I can say that those my students who got inspired from this not only earned fame in literature but also made marks in other fields also like medical, engineering, academic, politics (from MLA to central minister.) Right from Sahitya Akademi's award for creative writing to translation one can find my students everywhere.

Sahitya Akademi has recently started 'scholar at residence' programme. Under the scheme 25 writers-scholars of different languages are given scholarship for certain period for writing and publishig creative, research works or whatsoever they wish to write according to their wish and taste. I was also selected under the scheme. It goes with disclaimer on my side, that, I am a man of little knowledge. Under the scheme I was first to publish the book in form of memoir Atitah Manthan.

In 1941 my first poem was published. In 2010 we have gathered here. From the last seventy years I have devoted myself to the service of Maithili. I do not claim to have authored anything classic, I might have written very much nonsense, though. But then, I have maintained continuity, writing has remained part and process of my life: very creative and continuous. Though, on my part I accept having not held and staged banner of protest and demonstration with 'Inqulab Zindabad' sloganeering. Vidyapati Sewa Sansthan, on the forefront of the agitation, has been doing all these. The Sansthan got the credit after Maithili was included in the 8th Schedule of the Constitution after 50 years of movement. It is also a sheer coincidence that I was the president of the Sansthan that time. As president of Sansthan I might be very much like 'Mahankar' (presiding deity of sugarcane farmers at crusher) that remains unattained .But then, my name won the laurel.

Maithili got the entry into the Sahitya Akademi in 1965. 45 years down the lane there is an exhaustive catalogue of renowned and imminent scholars and authors who deserved fellowship of Sahitya Akademi. I can't compare myself with the scholars like Acharya Ramanath Jha (first representative of Maithili at SA), Dr. Jayakant Mishra, Pandit Surendra Jha Suman and Dr Subhadra Jha. But then, Maithili had no such opportunity.

The credit goes to Maithili that I was declared qualified for the fellowship by counting my literary works of lesser literary and print value. In Srimad Bhagbat Gita Lord Krishna asks Arjuna: "Nimittamatram Bhava Sabyasachin." I am only a 'nimitta' (cause.) Actually, it is an honour to Maithili.

On occasion of getting Nobel Prize on May 26, 1921 Viswakavi Ravindranath Tagore was asked about his reaction in Stockholm. Tagore had said: "I am pleased but not because I got this award. It is because it has pleased my students and fans who love me. I am pleased because India is feeling proud over the fact that an Indian language joined the prestigious league of languages. I am please because of this fact." I wish to repeat Viswakavi here also. In the sixth decades I had penned few lines in Hindi that expresses my vow.

"Mai Kaam Karta Jaunga,
Jeevan Me Milne Walon Ka Mai Swagat Karta Aya Hoon
Marne Ki Huyi Jarurat Tab Maukey Par Marta Aya Hoon
Parwah Na Mujhko Hai Teri Mug Par Dug Bharta Jaunga
Mai Kaam Karta Jaunga."

I will continue to work,
Will welcome to all whom I meet in my life,
I have died whenever it needed,
I don't care for you; I will step ahead on the road,
I will continue to work.

To call myself ignorant will be injustice with the self. It will militate against decorum if I declare myself as learned. I have been writing in different genres of the literature according to the need. In my life I have been prompt to promote and nourish talents: seed into sprout: sprout into shoot and leaves: rearing them with love and affection to yield fruits. I believe in the dictum "Jal Bindu Nipaten Kramsah Puryatey Ghatah, (many a little makes a mickle.)" I extend my hearty thanks to the Sahitya Akademi for duly recognizing Maithili for fellowship by underlining and evaluating my services to Maithili. I welcome to this gathering, the lovers of Maithili, my brothers and sisters, councilors and officials of Sahitya Akademi and invite them to be the part of this honour.

It is a mythical belief that Laxmi — Goddess of wealth — and Saraswati — Goddess are not at good term. I feel privileged after the man who proved the myth wrong: respected Laxmikant Mishra after he took pain to join us at this age. Not able to find myself qualified enough even to express my gratitude I stop here.

Let me make it clear this honour is not attached with any monetary gain: rather, I have been yoked with more responsibilities, now.